

22. Augmenting of the revenue flow continued to be the motive behind most of the policies and proclamations announced in Travancore pertaining to the utilisation of land, especially those intended to facilitate expansion of food and cash crop cultivation in the forested lands, even in late 19th and early 20th centuries.
23. Chundamannil (1993:12-13)
24. RAT (1872-74: 82)
25. See Rammohan (1996: 95-106), According to him, there was a demand explosion for timber in the post 1860s which would have prompted State to make initiatives for improvement of forests.
26. The British Indian Forest Department establishment had a formal beginning in 1864 with Dietrich Brandis as Inspector General of Forests (Chundamannil 1993: 20). The first version of Indian Forest Act was brought out in 1865, soon after the institution of the Forest Department. It was replaced by a more 'sophisticated' Act in 1878.
27. The Cardamom Hills was under the control of Conservator until 1869. It was thereafter transferred to Cardamom Department which started functioning in 1823. The forests in South Travancore was under the direct control of the Revenue Department (RAT 1872-74: 82) also see Nair, Chundamannil and Muhammad (1984 : 53).
28. Reforms in the revenue administration that took place in the early 19th century under the zealous initiative of Col. Munroe as the British Resident involved annexation of the land and property owned by the temples. This brought to focus the land as a source of revenue. The assessment of tax was based on the actual produce from land. The new system of assessment all lands were classified based on the productivity classification and determining the possible maximum yield from cultivation of each of these categories of land.
29. See the Address by the Dewan of Travancore to the Leading Landholders, on 24th March 1883 (RAT 1882-83: cvii-cxxv). Such policies had already been in practice in Madras Presidency. However, for us what is interesting is the change in the general logic in taxation and locus of control (RAT 1882-83: cxxiii).
30. It may be noted that, in Travancore, the policy of reservation of forests was followed on the basis of the report of the committee on improvement of forests -1884. However, both these policies were coterminous.
31. See Grove (1994) for a scholarly treatment on colonial Desiccation Discourses.
32. See Said (1978)
33. See Scott (1998) for the specific meaning in which the word 'legibility' is used here.
34. 'Action at a Distance', See Latour (1987) cited in Miller and Rose (1993: 76).
35. RAT (1882-83 : 53). Also see Rammohan (1996: 96-97), where he demonstrated that there was a demand-explosion for timber around 1860s. It is also stated that "The quantity of teak exports from Tiruvitamkur doubled between 1882 and 1892. Between 1860 and 1900, the value of timber of all kinds exported expanded by more than seven-fold...."
36. RAT (1882-83: 53)
37. RAT (1890-91:113)
38. The Indian Forest Act was passed in 1878; the Madras Forest Act was delayed by four years because of the strong disagreement prevailed among the cadres of foresters in the Presidency on annexing forests as intended in Indian Forest Act. Majority of the foresters in the Madras Presidency were sympathetic to the needs of villagers. Resultantly the Madras Act was more liberal than the Indian Forest Act. I have not ventured a comparison of the provisions of the Acts of Madras and Travancore, but it is glaringly evident that the provisions such as village forest is lacking in the Travancore Act.
39. TFM (1917: 1-2)
40. As introduction to bill, T.Rajaram Rao provided a detailed introduction for the Act. In the very beginning of the Introduction he stated that "While the working of Forest laws is causing much heart-burning and complaint in British India, the introduction of a Bill passing a law on the same subject in this country requires special explanation....". (TFM 1917: 1)
41. TFM (1917: 13-17)
42. Rajan (1998).

Sighting of Paddyfield Warbler *Acrocephalus agricola* and the first photographic record of the species from Kerala

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Here, I place on record the sighting of Paddyfield Warbler *Acrocephalus agricola* in a paddyfield at Thamarassery, Kozhikode district.

Date and time: 29 December 2011, 9am to 10am.

Description: Very much like Blyth's Reed-Warbler *A. dumetorum*, but had a



rufous tinge on its back, rump and sides of breast; the bill was shorter than that of Blyth's and had a dark tip with pale lower mandible. The pale supercilium was broad, long, edged dark above and extended well behind the eye. The dark eye-stripe also was prominent and extended behind the eye, alongside the supercilium. The throat was white and the

underpart was whitish, with buffish breast and flanks. It had pinkish brown legs and feet.

Habitat and behavior: I saw the birds in a damp paddyfield near Thamarassery around 40 m above MSL, c.30 km away from Kozhikode on the Wayanad route. There were four birds searching for food, along with Blyth's Reed-Warbler and White-rumped Munia *Lonchura striata*. These birds could be seen clearly when they moved around in the paddy. They usually foraged at the base of the plants, occasionally perching on the stalks. I could photograph two individual



birds of the species during the time of observation.

Sashikumar *et. al.* (2011) have included this species in the secondary list ('unverified sight reports') and mention two sightings from Kerala. As far as I know, this is the first sighting of this species from Kerala, substantiated by photographs.

Reference:

Sashikumar, C., Praveen J., Muhammed Jafer Palot and P O Nameer. 2011. *Birds of Kerala – Status and Distribution*. DC Books, Kottayam.

Fluttering of Birds in Malayalam Poetry

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Love of nature is an innate emotional expression of a poet. In his/her creation, many poets have used birds and animals as symbolic representations of human life. Among all wild creatures, the bird has always been closest to human kind because flight and song make birds exceptionally noticeable in every sort of environment and can easily be observed and appreciated. Thus, birds become important poetic imagery in the thoughts and creativity of poets.

While referring to seasons, life and culture, birds have profoundly influenced the minds of Malayalam poets. That might have been the reason for the presence of birds in various forms in Malayalam poetry throughout history. Malayalam poets tried to reflect the changing landscape and human nature using birds as symbols. Thus, the fluttering of birds in Malayalam literature, especially poetry is very deep and pervasive. Apart from narrating the beauty of nature, Malayalam poets took it as the moral responsibility to protect birds and animals through their writings. They could recognize that the extinction of these flying creatures may cause the demise of this vibrant earth. This has created the blending of many environmental issues the earth faces, with poetry.

Unlike the traditional Malayalam poetic style, a new environmental awareness evolved on such issues during the later stage. In order to provide the beauty of nature in poems, birds are used as backgrounds in different ways. At the same time the bird has also been used as an instrument to recognize the natural catastrophe. Thus, the birds are considered as a natural element in poetry for soothsaying the natural disasters.

For all these poets, birds were symbols of freedom. They have served to express views against social injustice and evils from time to time. In his writing 'Kilippattu', Ezhuthachan has tried to generate a moral sentiment through Bhakthi. Nurturing of such an emotion was highly demanded during that period. One can find names such as Garuda, Jadayu, Sampathi etc. often in the ancient epics and literature. Though these birds resemble the species of kites, eagles or vultures, the poets gave them human attributes.

The poets adopted birds to be the voice of nature. The versatile faces of nature in poetry such as the passive, roaring & dreaming states could be depicted by the presence of birds. It could also be used as the symbol of the savage earth. In his writing 'Oru Vilapam', V C Balakrishna Panicker has used the sounds of Mottled Wood-Owl (kuttichulan) for expressing the anger of nature. In this example, nature's roar has been symbolized in the way of an epidemic. Hence, these symbols are used as concrete objects to represent an abstract idea.

In modern Malayalam poetry, different imageries have been evolved to fight against the greed of man. Thus it comes out as an expression from the heart of poet against the deterioration of the environment.

"oru kiliyude nilavilikkenthu

Vila ! prakrithyakanakkunokunnu'

Ningalen lokathe enthu chaithu- Sugathakumari]

'Kaatharamakum vilikku maruvili

Etho kilithan vithumball mathram"

[Vanarodanam-Sugathakumari]